



VOL. 1 ISSUE # 4

# BIZARREBEYONDBELIEF





# CRAZY APES

## CREW

WE HERE HAVE HAD THE ABSOLUTE PLEASURE OF GETTING TO KNOW THESE GUYS OVER THE YEARS AND TO SAY THE LEAST, THEY ARE STAND UP INDIVIDUALS. NOT ONLY DO THE CRAZY APES BOYS COME CORRECT ON MASSIVE PRODUCTIONS, BUT THEY ALSO HAVE A GENUINE LOVE FOR GRAFFITI AND THE CULTURE LIKE NO OTHER. THE STYLES THEY COME WITH ARE CONSTANTLY ON POINT AND THEY HAVE NO ISSUES WITH BEING GENEROUS AND KIND TO OTHER PEOPLE AT A SPOT. IT'S DEFINITELY AN HONOUR TO DO AN INTERVIEW WITH THESE BOYS AND WE'RE SURE YOU WILL ENJOY THEIR WORK AS MUCH AS WE DO. THAT'S IF YOU HAVEN'T HEARD OF THEM ALREADY.







**BizarreBeyond Belief: When did the CA Crew first form, who were its original members and who were then added throughout the years?**

Crazy Apes: The founding members of Crazy Apes were Lith and Beta.

**When CA first formed how did the approach to graffiti differ from that of the rest of the city?**

CA started not to change the game but to explore what we had always appreciated; productions. We love all aspects of graffiti but there was something special about productions. Maybe it was because of the complexities and size we could explore.

**BBB: Since the crew formed how have you found the evolution of the graffiti landscape in not only Montreal,**

**but also in Canada as a whole?**

CA: Since then, we find the newcomers to have a lot more skill then when we started. I think it might because of the age of the interwebs. Everything is so easily accessible now. You can discover new styles from across the globe in one single click... or scroll.

**BBB: How would you style the graffiti lifestyle in Quebec as opposed to the rest of Canada?**

CA: We're from Montreal so I can really only speak for this one particular place. Montreal, to me, is a bombing city, always has been. I guess because it's a big Metropolitan and same goes Toronto. But I'm sure it's different where ever you are in Canada.

**BBB: Recently, Montreal has begun to truly enforce the**

**"buff" and declare a "war" on graffiti like so many other cities, how would you describe the current state of graffiti in the city?**

CA: The "buff" is a funny word. The war is on but honestly, we don't see any difference from now and 4 years ago. They're gonna keep buffing but they're gonna right back. It's an never ending story. \*cue music\*

**BBB: Montreal's so well known for being the bombing capital of Canada, do guys you feel that with this "war" on graffiti that there will be a larger shift**

**CANADIAN  
WRITERS CAN FAIR  
AGAINST THE REST  
OF THE WORLD!**











### **to murals and productions?**

CA: People will bomb no matter what. They're not scared.

There are new minors painting everyday hahaha.

**BBB: Considering graffiti is a worldwide movement, how well would you say Canadian graffiti**

country is very big, so in that sense we can offer differently styles from all over.

**BBB: It's evident that your crew paints loads of massive walls, what is it about productions that motivates you to paint them as opposed to quicker spots?**

our friends all day.

**BBB: Where do you see graffiti going in the next 10 years? Has it reach a standstill or is it constantly improving?**

CA: Graffiti is definitely not at a standstill. It will always keep improving because you



### **writers fair in comparison to the rest of the globe?**

CA: Good question. Of course Canadian writers can fair against the rest of the world! I think Canada has some of the world's best graffiti writers. This

CA: We like how elaborate it can get. The challenge of using a big space properly and using the colours that we never thought could go together. But at the end of the day, I think we just like to do productions because we can just chill with

never know, some crazy kook can come up with something completely amazing on any given day. With people like Roids MSK and Zoer CSX, to name a few, who are pushing the boundaries every time they paint.



That's really inspiring for us to keep going and searching for new flows.

**BBB: Do you feel as if graffiti will ever be accepted as highly regarded as mediums such as sculpture or photography?**

CA: Graffiti IS accepted as a higher art medium these days. I believe in the future, graffiti history will be taught in universities like they do Post-Modernist art or what have you.

**BBB: Where does the crew see itself in 2020?**

CA: With a kid on one arm and a can of spraypaint in the other at the wall with our friends. I don't see it any other way.

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[WWW.CA-CREW.COM](http://WWW.CA-CREW.COM)













# SIMON

# MONK

SIMON MONK IS A RECENT DISCOVERY FOR US HERE. BUT AFTER JUST ONE GLIMPSE OF HIS WORK, WE FELL IN LOVE. WE'RE MASSIVE COMIC BOOK FANS HERE, SO IT DEFINITELY STRUCK A CHORD. BUT BEYOND HIS SUPERHERO THEMED WORK, HIS OTHER WORK ALSO EVOKES AN EXTREMELY LARGE FEELING OF NOSTALGIA. IT IS SOMETHING BEAUTIFUL THAT MAKES US FEEL WHAT IT'S LIKE TO BE A KID AGAIN. THANKS, SIMON.





**BizarreBeyondBelief: You graduated from Art school in 1989, looking back at your career since then, did you feel it was a necessary step towards a professional career?**

Simon Monk:

Absolutely! Although my experience of art school was mixed to say the least I still believe that it is an essential and irreplaceable experience. The people that I met throughout my education, both tutors and students, continue to influence and enrich what I do. Of course I was extremely fortunate to be at the tail end of a post-war tradition of free higher education which has definitively ended now. The brutal truth is that if I had been born 20 years later art school would have been a financial impossibility for me as it is for so many budding artists now.

**BBB: And how would you describe the evolution of your work since the beginning phases of your career?**

SM: Very soon after leaving art school I was offered teaching work in a college near my home, the only catch being that the subject was art history rather than fine art, so academic work rather than studio practice.

I had always had a strong interest in the history of art so I accepted the work which led to a fifteen year break from producing paintings. Around 10 years ago my partner of the time, a photographer, rented a studio and allowed me to have a small desk in one corner. From this desk I made the first tentative moves towards getting my painting going again; that relationship came to its natural end and now I share the same space with my wife who is a professional milliner. In an odd way it was having the studio that allowed me to become an artist again. Initially I was just producing paintings for myself with no thought of exhibiting them but a friend in a neighboring studio encouraged me to submit for the summer exhibition at the royal academy. I was fortunate enough to get my work accepted, the painting sold in the show and the whole thing has developed from there.

**BBB: What about the English arts community? Would you say it has evolved quite a bit since you began as a practicing artist?**

SM: The UK art scene has shifted irrevocably in the 23 years since I left art school; largely this change has been

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effected by the YBAs (who are not so Y any more). I happen to be of the same generation as the YBA artists and so tend to share many of their values, principally that of wishing to address an audience of 'normal' people rather than just art insiders. In the late 80s what happened in the art world seemed to be of interest to very few people whereas just 10 years later the activities of artists were the subject of widespread popular debate and continue to be so. The rise of street art over the last 10 years or so has further extended this populism to the extent that we now have people making, selling and buying art who, just 20 years ago, would have been alienated from the whole art system. Most of the time I see this phenomenon as wholly positive but some days my curmudgeonly side rises up to say 'humbug' and yearn for the old days - begone, curmudgeon!







**BBB: Your work seems to use a lot of nostalgia within the subject matter, do you find it's important to reconnect with your inner child as an artist?**

SM: It's no coincidence that the revival of my practice roughly coincided with my getting married and having a child. The stability that this situation has promoted has allowed me to really concentrate on my ambitions as an artist. As a result of being a father for the last 7 years I have been surrounded by toys and models and very early on they suggested themselves as potential subjects. As I like to paint directly from things in front of me in the studio rather than photographs it would be impossible for me to paint a real horse or a superhero but it is possible for me to paint models of these things. I also like the fact that I am selecting these cheap plastic objects and, by painting them carefully, giving them a new type of value and hopefully allowing people to enjoy them in the same way that I do.

**BBB: Imagination and creativity is an important part of a child's growth. Do you feel the modern world cultivates or destroys creativity?**

SM: I feel that consumer culture provides us with many scenarios that feel creative but are ultimately unsatisfying. When one is in a shop choosing one shirt over another it is true that aesthetic judgement is being employed but nothing is actually being produced. The same goes for every consumer decision, from which film to see at the multiplex to which car to drive. It sometimes seems that in late capitalist society our identities are simply the sum of these choices which flatter us into feeling special and valued when I often suspect that the

reverse is true. Of course this is a crass oversimplification of an enormously complex situation; there is resistance to consumerism everywhere but it's often difficult to see until one switches off the tv and leaves the car in the garage. This perception is complicated by being a painter who makes a living by producing what are essentially luxury goods. I am not so naïve to imagine that I am in any way outside of consumerism; in fact, like all of us in the west, I am a beneficiary of its many pleasures and conveniences.





**BBB: Your work also seems to be painted in a very technical matter, how would you describe the approach to your painting process?**

SM: Unlike many artists I have never placed a great deal of trust in the spontaneous mark. I have always preferred processes where an image or object is very gradually built up from many small acts. This seems to me closer to the way things are in the world: people; trees; buildings all grow gradually, bit by bit, and I like my painting process to emulate this situation. As a result each painting takes a long time to produce as each thin layer of transparent colour has to dry before the next can be applied, and many layers are required before the image has the vivid colour saturation that I like. In aesthetic terms this is no problem as it is simply the way I do things but in practical commercial terms it is a major problem as a small painting which may take months to complete is out there competing with huge paintings that may only take days or hours but can be sold much cheaper. I don't have a solution to this conundrum, apart from producing prints of the

paintings which are a fraction of the price of the originals; I suppose I hope that the effort I put into these images is visible in the result which may attract an audience who share my values. I certainly believe that hastily produced images don't last long on the wall; the eye tends to get tired of them very rapidly whereas a highly considered, well crafted image can give pleasure indefinitely.

**BBB: When working in this manner it's tough to leave a painting alone, how and when do you know when to say it's "done" and put the brushes down?**

SM: This is easier than you may think: when a painting is complete it seems very obvious. As a painting goes along all I can see are problems and shortcomings, which can be very frustrating but is just in the nature of the process, and then one morning I will enter the studio and the painting will look as though it has just appeared, complete on the panel, almost as though it has been painted by somebody else. When this happens I know that there is nothing else to do and the painting is complete.

**BBB: Could it be said that there's a romanticism with being an artist entices people to just slap a canvas together instead of gruelling over it?**

SM: Personally I've never really subscribed to the romantic image of the artist. I don't have the time to put any effort into appearing 'arty'. For me the work is the thing I want people to be interested in, I would rather be invisible or at least go unnoticed. In recent years I do seem to have met a few people who seem to be in love with the idea of being an artist and I've noticed that they produce work very reluctantly. I suspect that for these people the self-image is the thing and the work is merely a necessary evil to support the image.

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**BBB: Because you paint from from models and not from pictures, what is your take on painting with pictures or projectors?**

SM: I would love to be able to use photographs for painting as it would save me so much time, hassle and money but unfortunately I've never been

able to find or make a photo that has anything approaching the complexity of colour and form that one effortlessly get from the thing itself. Having said that I am currently making some drawings from photographs, which feels very different as they are monochrome and not highly illusionistic like the paintings. So in principle I am in

no way opposed to the use of photography in painting, it's just that it doesn't work for the type of image I wish to produce.

**BBB: You've got a show in Switzerland and the Gewerbemuseum in Winterthur entitled "Oh, Plastiksack!", how would you describe preparing for this show?**

SM: As usual I found myself up against a very tight deadline and as usual it was completely my own fault. In the final few weeks I found myself reluctantly resorting to the use of an electric heater to accelerate the drying of the paint layers, something which I hate doing but is sometimes necessary. Despite the problems that I have with deadlines I've never actually missed one and when I don't have one I can feel my self-discipline begin to drift a little, like everybody else I suppose.

**BBB: What should fans expect next from Simon Monk in the upcoming years?**

SM: Lots more paintings, some with familiar subjects and some with new ones. At the moment I am working on a series called 'Englandland' which is a look



at national identity filtered through toys. I'm hoping to produce more works on paper, both drawings and watercolour

paintings. My big project is to produce some work on a larger scale; it's hard to be taken seriously as an artist when

producing only small works so I need to take the plunge and go large.



[WWW.SIMONMONK.COM](http://WWW.SIMONMONK.COM)













# SKARY

IF WE GAVE A GIANT INTRO TO SKARY'S WORK IT WOULD ALMOST BE AS LONG AS THE INTERVIEW ITSELF. WITH THAT BEING SAID, IF YOU'RE NOT FAMILIAR WITH SKARY'S WORK ALREADY, YOU'LL QUICKLY REALIZE THIS GUY HAS GOT THE GOODS.







## “HOMELESS SEX”

**BBB: The first time I went out (painting)...**

SKARY: I bombed my school like bad motherfucken 12 year old.

**BBB: The most fucked-up thing I saw (painting) was...**

SKARY: Homeless sex.

**BBB: The funniest thing that ever happened to me (while painting) was...**

SKARY Seeing a guard get hit between the eyes with a rock,

after he pelted a bunch of them at us and missed.

**BBB: The scariest thing I've witnessed (while painting) was...**

SKARY: Homeless sex







**BBB: The stupidest thing I've done (while painting) was...**

SKARY: Probably get fall around drunk and run into a spot like I'm King Kong. This has happened on many occasions and I'm sure will again very soon.

**BBB: The strangest experience I had (while painting) was...**

SKARY: Creeping up to paint what I thought to be an abandoned car on a trackside in bumfuckville and finding a old

grizzly dude sleeping in it, then being chased by said grizzly through the bush.

**BBB: The last thing I'll ever do again (while painting) is...**

SKARY: Homeless sex.

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[WWW.FLICKR.COM/PHOTOS/ITSTHESKARY](http://WWW.FLICKR.COM/PHOTOS/ITSTHESKARY)













# JUAN CARLOS NORIA

WE'VE BEEN FOLLOWING MR. JUAN CARLOS NORIA FOR QUITE SOMETIME NOW. THOUGH IT HASN'T BEEN YEARS SINCE WE STARTED, IT HAS BEEN YEARS SINCE WE FIRST STUMBLED ACROSS HIS WORK ONLINE. WE WERE IMMEDIATELY ATTACHED TO IT. CONSTANTLY CHECKING IN FOR NEW UPDATES AND CURIOUS TO SEE WHERE HE WENT WITH EACH NEW PAINTING. FROM PORTRAITS TO "POST-COVERS" JUAN HAS IT DOWN. HIS FINE ART PRACTICE BEAUTIFULLY BLENDS WITH STREET-ART INFLUENCE AND VICE VERSA. WE HAVE NO DOUBT THAT HE WILL SURELY BE A NEW FAVOURITE.







**BizarreBeyondBelief: How would you describe a day in the life of Juan Carlos Noria?**

Juan Carlos Noria: Well, first and most telling, I don't live for the week end. A day in the life of Juan Carlos seems normal to me but probably isn't. I'm not a 9 to 5 guy. My personality requires having 4 or 5 things on the go. I run on managing the family puzzle and, the one and only struggle I give importance to, inspiration and art making. I work from home so my multi tasking mastery happens with in 80 squared meters. Strong coffee, cooking for family, garden administration and bike rides to "el pueblo" are all my

day time good will. Computer time is required as well.

**BBB: As an artist who has lived in a variety of different cities in such countries as Canada and Spain, how would you describe the major discrepancies between the art scenes?**

JCN: The "Art Scenes" in different cities or continents can be driven by the cultural fiber of the place. That means, the mind set and intelligence of the people that create "scene." In most cases, it's not pretty to say but, the scenes are driven by selfish, monotone, fickle,

witless individuals lacking vision. Art mafias and art speculators are dominate, every where. Like a virus they extend freely, globally, the antidote seems to be individuals who don't follow or respond to the global mainstream, making scene/culture/art that is true and dangerously independent. Intelligence elevates any and all scene and that's what I have noticed. There isn't much discrepancy in this globalized world.

**BBB: Do you find these differences to be negative, positive or indifferent?**

"Scenes" seem to be the very



same every where. The vibrant intelligence or, what of a place and it's people is reflected in the dangerously independent scenes. Clearly this is positive because being "under the radar"

or dangerously independent offers a sort of protection from being ingurgitated.

**BBB: Were you an artist who's career formed out of beginning**

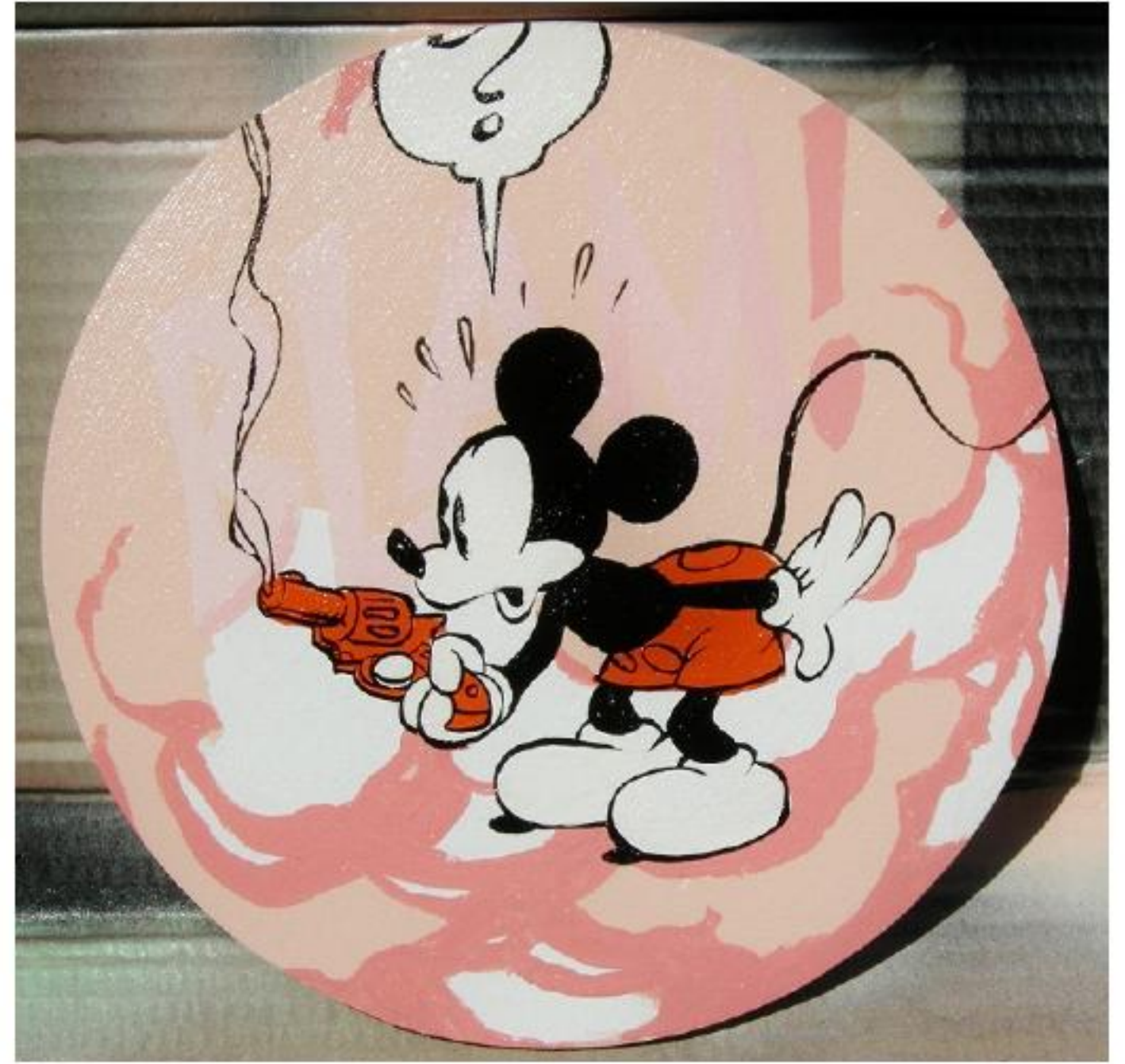
**"IF YOU LIVE TO  
MAINTAIN STREET  
CRED, YOU'RE A  
FUCKEN' DUMB  
ASS."**

**as a graffiti writer turned fine artist or vice-versa?**

JCN: I was injected a 40 million ton syringe of fun, adrenaline, anti pop anti system, do it your self broth, when I was introduced to "graffiti." Art for me, as a child was a place I could go and play. It was a place in my mind where I could bend time and create what I saw in my mind's eye. It was a fun start. Art followed me around and not till I was adopted by an art high school in Ottawa, was I able to see that art was a way to live. I was shown how art could be a commercial tool. Not till I was influenced by the torque of "graffiti" was I able to feel what art was. Art is power. Art is a potent communication skill. I could leave a note for every one to see, where ever it felt right. That feeling and mood live inside me now that I'm making canvases in studio. Every time I place a new canvas on my easel, I feel that important serge. So to answer your question, my "career" was formed in the vice-versa.







**BBB: On that note, do you believe that a graffiti artist can dive into the fine-art realm and maintain their credibility on the street?**

JCN: HAHAAHAHAHA....Well, if you live to maintain street cred, you're a fucken' dumb ass. These realms we're talking about can't exist without the basic act of making something. The "fine art" world will not respond if you don't make a mark. The "graffiti" movement will not exist without markings. The impulse to make something is what's important. Making something slow and steady through out your life time or fast and furious in a short spurt, seems to be the real focus for

many artists. How much of a rockstar lifestyle can you maintain while keeping your art fresh and "commercial?" ...and still make time to get out in the street? I think the question is, can a graffiti artist dive into the fine-art realm and manage both fields while making dangerously independent, ground breaking work? Street Cred is for kids. It easily becomes less of a concern once you've been at it for 100 years. It's a non issue.

**BBB: As an artist who works in so many various methods, such as wheat-pastes, public interventions, illustrations and realism, is there a particular technique you prefer?**

JCN: I live to make art so my archenemy is dead time and writers block. These become irrelevant when I have no dead time or creative blocks. Wheat pasting, interventions, illustration and painting keep me thinking and moving and agitated. The tomatoes are always fresh in this garden. What particular techniques do I prefer? I prefer the ones I've not discovered yet.

**BBB: How does your approach from the street to studio differ?**

JCN: The street / studio approach to making art doesn't differ too much for me. Most of my street work is now made in



my work space. The dixon post cover project and intervention series are all painted in studio. I don't share much street time with the fascists (police) As of late, when I practice painting murals, I find a place that is less traveled so I have time to focus and advance my craft. The street work used to be less time consuming for me but now, both street and gallery work are as complete as I can assemble

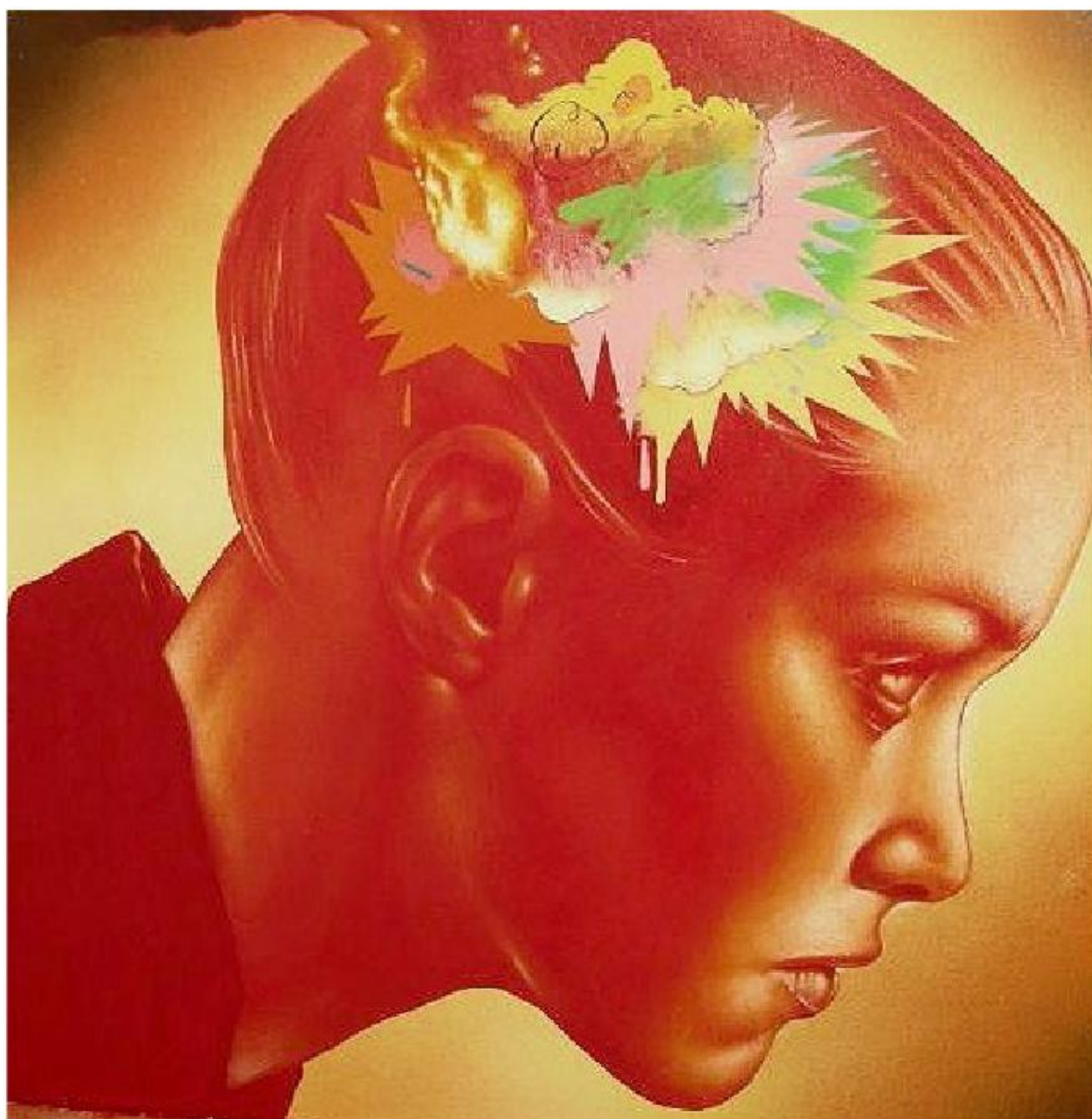
**BBB: Do these different aspects feed off each other or do you attempt to disconnect one another during your creative process?**

JCN: As of late, I don't attempt to disconnect one from the other and they seem to feed each other. Every time I walk into the studio, I treat it like a new day for learning my craft. Art is now an exercise in idea transfers. Transferring the idea in my minds eye onto a surface....with witt, craftsmanship, elegance, intuition and energy. One, or all, depending on the day. The best work happens when I can gather all these together.

**BBB: How difficult have you found it to be an artist who maintains creative integrity and achieve success?**

- Thank you for writing such words. I'm flattered. To answer, you need to be a stubborn, self centered ass.... in a good way. You need to think and reduce your built in hypocrisies. Share ideas and opportunities. You have to believe in your self and shed all the popular bywords like, "time is money." Most importantly, not shooting for the bank note and simply knowing that doing what you love to do will make you the

**I'VE DONE SOME  
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WHAT IT IS THAT I DO**







best at that activity and, in a roundabout way that will bring you to the place you want to be. The word success can be harmful because it creates confusion. What is success? Big car, big house, time is money success? Getting connected with self is the highest form of integrity and success. I feel connected with my, self. The other success evades me but may become my accomplice one day..

**BBB: Has this always been the**

**case or have you succumbed to the woes of creating commission work of less than interesting work to make ends meet?**

JCN: Being able to maneuver a project, commercial or not to suit your creative wishes is always important. To do that, in a project called for by a client, you have to be a skilled diplomat who can find that happiness required or, if it's not in your dna to do so, simply be your own boss who can call the shots on every project. I've done some scary projects that have made me question what it is that I do but not enough of them to make me want to quit. I keep a mental, emotional log and when I feel that I'm venturing into integrityless space, my intuition kicks in. I listen to my intuition and respond. Both, this and the question before have made me think of the need to set your personal needs and wants berometer. Personally, I keep mine fairly low, meaning that I don't have a "must have" shopping list or a need to have the latest phone on the market. It really is a lifestyle choice, of not living beyond your economic capacity. I don't have credit cards or a car or a mortgage and I don't plan on

retiring. It also has a great deal to do with the company you keep and the sort of work that that community can offer you. I'm a big fan of creating and maintaining relationships with individuals I work with. I shoot for the personal treatment and favourable alliances. Almost never the bank note. You may never see my work processed in a nike commercial because, I won't do it for the money. Not even 1.3million.







**BBB: What are three tools in the studio you could absolutely not live without?**

JCN: Those three tools would be my brushes, my eyes and my heart. ....Oh, and an espresso.

**BBB: We understand you're a family man as well, how much of a role does your family play in your artistic practice?**

JCN: My family has plenty to do with my art. They keep me

in check. Greatfully they are my anchor and I needed one. My work output is some what lower but it all compensates because I feel much happier and complete when I get down into the studio in the bowels of the house we rent. Time has become more precious and valuable and that makes me more focused on my projects. I've had to hand over my fears and cowardes feelings towards an idea or a painting series to intuition. It carries me through

the important, condensed studio time. If I have 5 hours, 5 hours it is....straight through. No back tracking no guessing. Our 4 year old daughter Alba, inspires me a great deal becuae she has that special thing that all kids have....no breaks. She draws free of what I might think. What she draws, is! The circle with 4 1/2 lines in it is a hand. No questions asked. I love that and have adopted the sentiment. Carolina has a special understanding of what it is that



I do because her father is an artist. She gets it and respects me for it. I'm blessed

**BBB: If you only had 24 hours to live, what would you squeeze into your final hours?**

JCN: I'd try and stay up, perhaps adding a small nap to the mix, and tax my body. I'd eat, make love, take photos and dance to all my favorite music. If I didn't have the capacity of using my body and only had my

eyes and mind, I'd read Noam Chomsky's, Power and Terror several times through, and hand it to Alba the minute before I left.

**BBB: What's next for you? Are there any big plans, projects or exhibitions that we should be on the look for?**

JCN: Swab Art Fair requested I attend this year in Barcelona. I just came back from Swab. I'm off to the Bloop Festival in

Ibiza next month to paint some murals and I have a commercial job in Cairo through Articulate Baboon Gallery. I'll be doing a July group show at Robert Kananaj Gallery in Toronto and I'm shipping numerous pieces to Philadelphia to raise funds for Pennies in Action Charity which focuses on breast cancer vaccine research. I also have a street art, poster project on the go....and painting, lots of painting so I'll need to go buy more canvas.

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[WWW.JUANCARLOSNORIA.COM](http://WWW.JUANCARLOSNORIA.COM)













# SWEAR

We've been aware of SWEAR's work for quite some time here. (As things tend to do in this day and age) His work has been circling the internet like Flickr and on various graffiti sites. When we started to get acquainted with his work we remember thinking "Damn, he's doing that on trains"? And yes, that's undoubtedly the case. So many trains have felt the wrath of his spray-cans and we would have to say they're much better for it.





**BBB The first time I went out (painting)...**

SWEAR: Damn, this is making me think way back into 2002 when I was just in high school. I was like 15 or so and I remember waiting for my parents and brothers and sisters to fall asleep so I could sneak out and catch some tags around my neighbourhood. I also remember stealing paint from my dad in order to paint since I wasn't able to buy any at that age.

**BBB: The most fucked-up thing I saw (painting) was...**

SWEAR: Shit, I've seen a lot of crazy shit in the years I've been painting but just a few months back I saw something I've never seen before in that train yard that I paint regularly. I was doing my daily bench session when I saw a car creep on the other side of the lines and I was like "what the fuck". So I was hiding for a few minutes until I saw what was going on and then I saw this black girl get off the car and then this old white dude get off and just straight bang the hoe in front of his car, on top of the hood. That was some fucking hilarious shit man and fucked up at the same time. I

mean, it's bright day light and it's hot and this dude still managed to get some pussy at the wrong place and time. Hahaha, and I thought I've seen it all.

**BBB: The funniest thing that ever happened to me (while painting) was...**

I've had plenty of funny occasions but the funniest, that I can't share. Only a few people know of it and I'll just say that it involves running from a man BSNF yard and shit so just think about it and use your imagination and you'll start laughing as well, Hahaha.









**BBB: The scariest thing I've witnessed (while painting) was...**

SWEAR: I've seen and heard a lot of scary things since I've always painted in the night but there's this one time when I was headed back home from painting with an old friend out of town and the road back home is boring and full of fields. Well we were going like 100MPH around 3AM on a foggy-ass road and as I was staying up just to be sure the

homie was good to drive I glance to my left side, over my shoulder and I see this dude wearing some OG farm looking over-alls and as I looked up I didn't see a fucking head. Yo, that shit freaked me out. My homie was like "what the fuck was that"? I said "Shit, this is making me think of that movie 'The Hills Have Eyes' type shit. Let's keep rolling". We never went back to find out what it really was but we believed it was a ghost because there was no farms near there or any cars either so we believe it was a ghost.

***I SPEAK FROM EXPERIENCE AND THERE ARE TOO MANY HATERS OUT THERE THESE DAYS. IT'S HARD TO KNOW WHO TO TRUST...***









**BBB: The strangest experience I had (while painting) was...**

SWEAR: Strange experiences. Well, I still see this little guy from time to time. The first experience I had with this kid "Fox" was a couple of years back when I was working on a special piece and I kept hearing rocks moving across the line,

so I looked and looked and didn't see anyone so I continued painting. Minutes later, the little guy was chilling right next to my bag, watching me paint like he knew what I was doing. I still see him 'til this day from time to time. He still walks by saying "Yo what's up?" Hahaha. It's weird, but cool, I guess.

**BBB: The last thing I'll ever do again (while painting) is...**

Tell people when and where I'm painting. I speak from experience and there are too many haters out there these days. It's hard to know who to trust... But I have a few real friends that I surround myself with.

...

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# BLOCK BY BLOCK INK

BLOCK BY BLOCK INK HAS TAKEN A FEW YEARS TO TAKE SHAPE BUT MY GOD THEY'RE DOING DAMN GOOD THINGS FOR THE GRAFFITI COMMUNITY. NOT JUST IN CANADA, BUT ALL OVER. SOON ENOUGH THIS WILL BE IN ANY STORE YOU THAT YOU CAN BUY VANDAL SUPPLIES FROM AND YOU'LL BE SUPER-THANKFUL. BLOCK BY BLOCK IS THE BEEZ-NEEZ AND THE PRODUCT SHOWS THAT.







**BizarreBeyondBelief: When the company first formed, who were the masterminds behind the creation of Block by Block?**

Block By Block: It's been just under two years since we first started out.....I wouldn't ever call myself a master mind, my name is Sizeo.

**BBB: Block by Block has been**

**a couple years in the making, can you describe some of the obstacles that you had to overcome over that time to get to where you are now?**

BxBIt's been one of those two steps forward projects, at times giving up seemed like the right move! Some of the major obstacles have been minimum orders; supplier bankruptcy and

soooooommmmmeeeeee legal issues.... Being a stubborn motherfucker has paid off! Saving every cent to make the minimum orders and just stay diligent and basically harassing suppliers has gotten us to the point that we are now.....it's still a learning process.

**BBB: How much, and what sort of research did you have to**



**go through in order to get the product to when you felt it was ready to sell?**

BxB: Sending samples and ordering samples from suppliers was one of the hardest parts of the research. It took almost two years of back and fourth with people all over the world until we found some one willing to listen. So many people just shrugged it off, even had some one tell me to flat out “fuck off”!!!! Any time a sample came it, it was off to the streets,

tagging different metals, with different exposures. Trying to buff it with different cleaners, tagging over it with other inks etc.....It was a pain in the ass, almost gave up more then once!

**BBB: On that note, were there a number of formulas that you had to go through and tinker with until it became the serum it is today?**

BxB: Yeah!!!! Shit tons of ass samples sitting around the studio! If something came in

**THERE IS INK ON EVERYTHING I OWN, MY STUDIO SPACE IS FUCKED.**

and wasn't up to par, we'd add things to it, send it back and if they could match it...we'd talk further, if they were dicks about it....done,we cut ties!!! A few samples that were the be all end all of all graffiti inks, but they didn't make the cut due to cost.

**BBB: Clearly investing blood, sweat, tears is excruciating on the body how much of a strain has it been on your physical and mental state?**

BxB: It would be a flat out lie to say this hasn't had some effect on my overall health, not sleeping, extreme exposure to solvents, beyond any measure of graffiti writing has lead to a lot of stress related illness over the last two years! Dealing with graffiti writers on a business level is enough to make anyone fucking crazy, a slight change







**laundry and home is covered in Block by Block Ink? Has there been any mishaps?**

BxB: There is ink on EVERYTHING I own, my studio space is FUCKED.

Came in to possession of a purple label button down on a fluke, was about to jump a flight out west and was getting my samples ready....closed a cap on a bottle and sprayed my brand new fucking shirt with black splatter! Ruined some banger one off Nikes....you name it, I've ruined it!

**BBB: Creating not only a scientific fluid, but a business itself is a completely stressful and daunting task. What finally made you decide to pursue this journey to its fullest extent?**

BxB: Without sounding like a douche, it was for everyone involved in the grind. After all of the research, it just seemed right to meet the demand for product for the writers and the shops that's out at FAIR MARKET VALUE!

**BBB: And when you decided, this pursuit was going to go full fledged, did you believe that it would get this massive so quickly?**

in my abilities to deal with the bullshit that comes with graffiti writers has come to the surface!

**BBB: Furthermore, because it takes more than just that, it takes time and money, how much has your financial situation been affected by the company?**

BxB: BEEN WANTING TO ADDRESS THIS FOR A MINUTE NOW!!!!

I've made ZERO PROFIT from Block. All of the profit has had to go back into the business to cover the expense of expanding the colour and product line! The start up capital came from my hard work as a productive member of society working 80-100 hours a fucking week..... Nothing is worse then a lazy hater...if you want something get out there and fucking earn it!

**BBB: How much of your**











BxB: The support we've received has been crazy! If I hooked up some ink to my close friends for a bit and got bored and packed it in I would have been ok with it, so this is unexpected to say the least!

**BBB: Now that the marker is fully launched and receiving much praise throughout the streets and the internet, have you heard much, if any,**

**backlash by authorities or "heroes"?**

BxB: I've heard through some odd grapevines that some people involved in law enforcement are slightly annoyed.....but for the most part ,all I've heard are jealous pussies talking shit online....it's nothing new really!

**BBB: Have you ever been out**

**and seen a writer bombing or just noticing a tag that's done in your ink and if so, what was going through your mind at the time?**

BxB: All the time, I'm so appreciative when I see it! I get so fucking amped to see people killing shit with Block, I see who's putting in work! I'll break you off when cross paths for sure!





**BBB: As a Canadian product company do you feel as if it's more of a struggle to get your product into shops of countries south of the border or overseas?**

BxB: It's a new product so a lot of samples are sent out, for the most part people are pretty open minded and welcome us with open arms...theres a been a few ignorant assholes that pull some "Canada eh" shit... but fuck them.

**BBB: Do you feel as this is just the beginning for Block By Block or are there plans to expand into different vandal products beyond inks and markers?**

BxB: Block is definitely in it's infant stages. Having paint of European quality made here in North America would be amazing....but it's very far off . So staying on the grind and bringing out different styles of pen and colours will be the hustle right now!

**BBB: And finally are there any plugs, shout outs or general commentary you want to express before we sign off?**

BxB: Thank you to EVERYONE that's supported Block, it means a lot to me and everyone involved....With out you we wouldn't be here. Thanks to Beyond Bizarre Believe for the letting me talk shit! PLEASE peep our website, and some of our homies!!!



**WWW.BLOCKBYBLOCKINK.COM**













# MARK

# LYKEN

WE FOUND OUT ABOUT MARK LYKEN RECENTLY AND AND WE WERE COMPLETELY TAKEN BACK BY HIS WORK. HE'S BEEN ALL OVER THE INTERNET THESE DAYS AND IT'S ABSOLUTELY WELL DESERVED. HIS WORK EMBODIES SO MUCH OF WHAT WE AT BBB LOVE AND LOOK FOR IN ART. THE COLOUR, THE TEXTURE AND THE WILLINGNESS TO GO BEYOND THE NORM IN SO MANY WAYS. AFTER CONDUCTING THE INTERVIEW WITH HIM AND CHATTING A LITTLE FURTHER, WE REALIZED THIS IS TRULY ONE OF THE RADDEST DUDES ON THE PLANET. WE'RE THANKFUL HE'S A NEW FRIEND AND HE INSPIRES US DAILY. WE'RE ALWAYS ANTICIPATING TO HEAR NEWS AND SEE NEW PROJECTS THAT HE'S GOT IN STORE.







**Bizarre Beyond Belief: As a Scottish artist, how would you describe the scene in Scotland in comparison to other European artistic communities?**

Mark Lyken: Art seems to be embraced more readily and be a part of everyday life in other European cities but of course that doesn't stop great work being created in Scotland. It does rain a lot here which might be partly responsible for why so much good music and art comes out of this country as folk are forced indoors to

create! It does mean there are a lot of grumpy Vitamin D deficient people around though! There is a nice little scene in Glasgow focused around Recoat Gallery, they are a tiny independent space who gave me my first break and who have brought amazing international artists into the country with little or no budget as well as being a spring board for emerging Scottish Artists. They have also become my best friends and I trust them utterly. I'm currently working on a project called "Sublime" with IOTA in Inverness who make

incredible public art projects happen in the Highlands, I'm super excited about it!

**BBB: On that note, would you say there is much room for mobility and success in Scotland?**

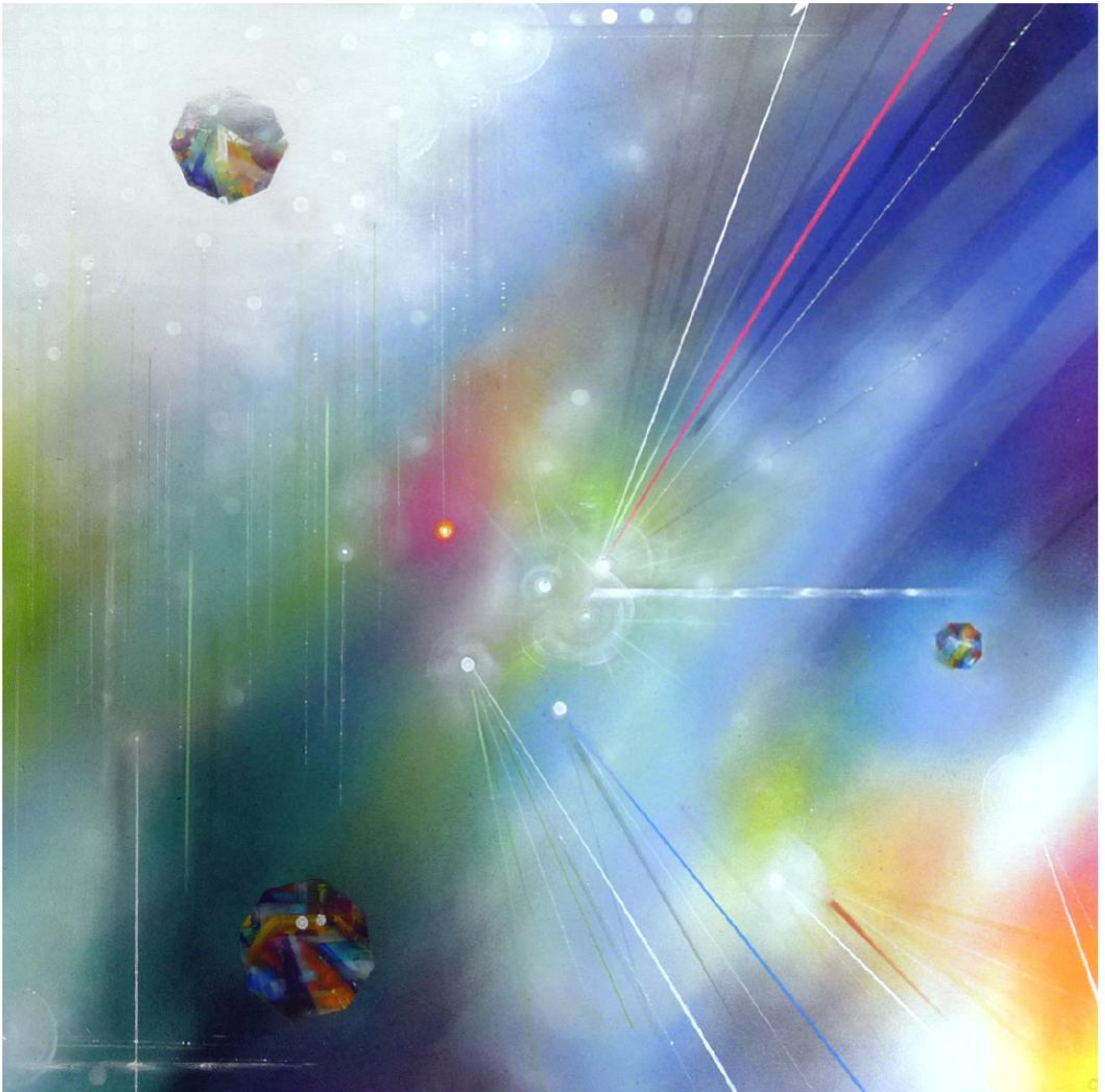
ML: Yup, there are plenty of home-grown success stories. We have an amazing music and arts scene, Glasgow is jumping at the moment! Scotland's main problem is keeping the talent in Scotland. People tend to establish themselves up here then gravitate down South.



Students clamber to study here but then we struggle to keep the graduates. It's the Brain Drain!

But people are going to go where they opportunities are or are perceived to be.

**If you were describe your work to a blind person, how would you?**







ML: Are we talking people that have lost their sight but maybe have a visual memory of colours or from birth?

"A chaos of colour and energy. Dry brush concentric circles overlayed on storm clouds. Thin beam-like lines shooting outwards from pockets of bright light - some short and ragged, others precise and striking through the entire painting." Then I would shout "Bear!!, Oh, Christ a Bear!" really loudly.

**BBB: Your art has a very cosmic aesthetic to it, can you describe how your artistic practice developed?**

ML: I had been looking at slides of bacterial spread and images of cell replication and began incorporating elements of that into my work. I became interested in meteorological phenomena and the fluorescent palette of deep sea photography. Initially I was directly referencing these things where as now I paint purely expressively but using that visual language. The worlds I paint are always internal ones, inner rather than outer space.

**BBB: Who or what would you say are your biggest influences**

**on your creative practice?**

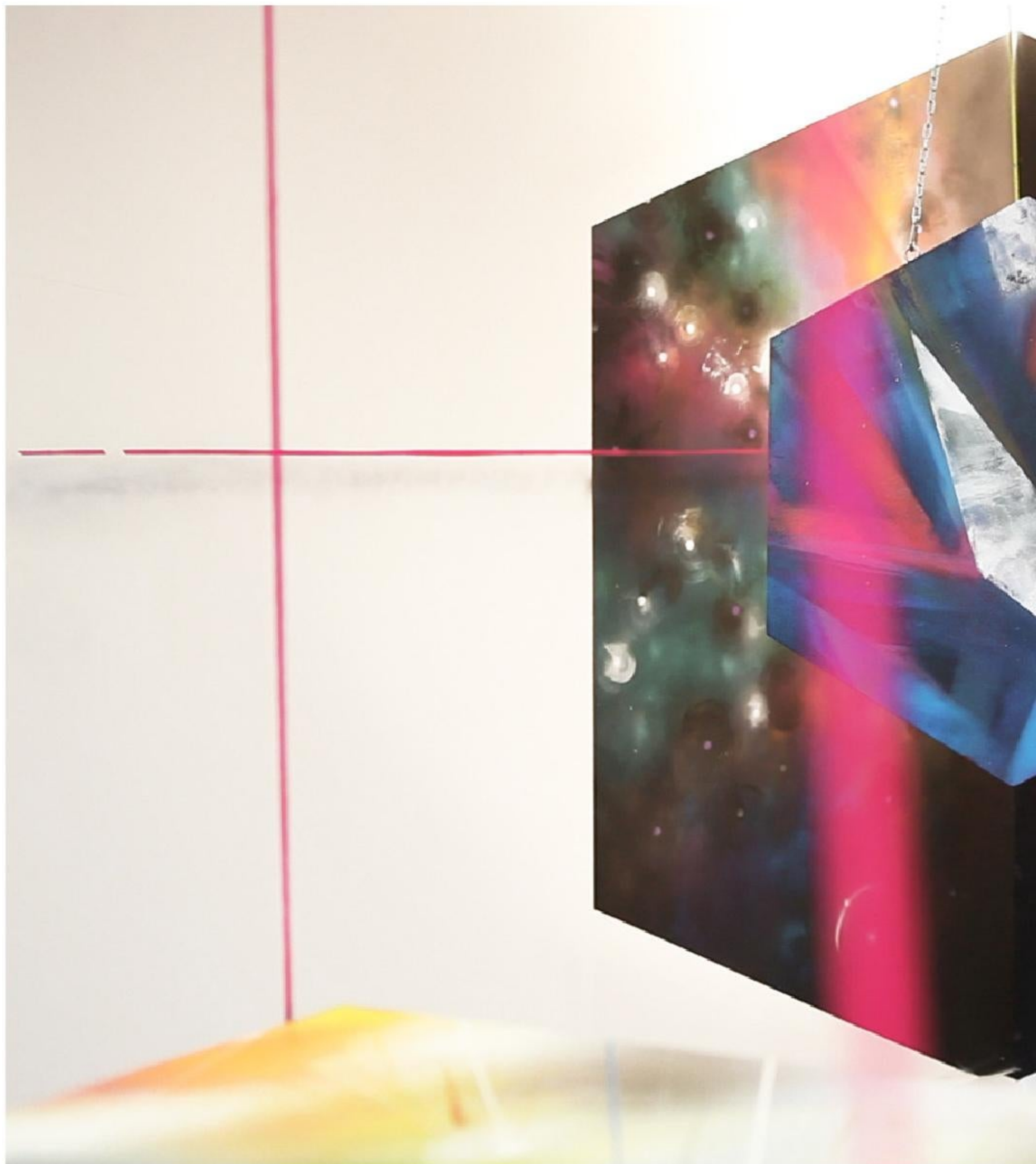
ML: Ooh, different things and different people at different times I suppose. Emotions definitely, I'm pretty much ruled by mine.

All of my work is my attempt to capture my emotional response to an experience at that precise moment.

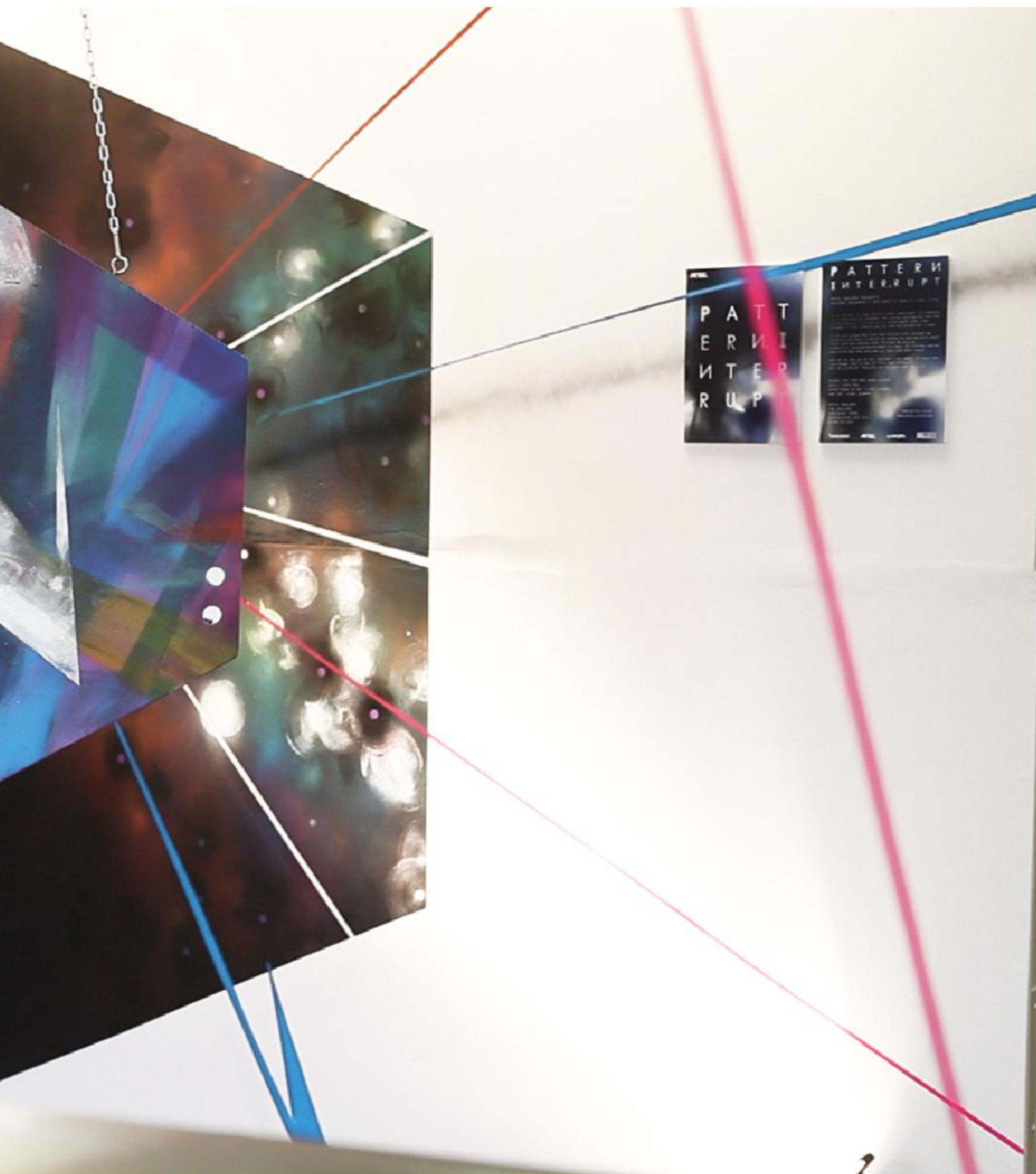
It works best if I can get it down while it is still fresh in my head otherwise I'm only painting echoes.

**BBB: When preparing for a work how would you describe your approach?**











ML: When I'm about to start on a new body of work or a project I go through exactly the same routine every time.

I clean the flat from top to bottom, do the dishes and the laundry - It's like a reset button, then I will happily work 16 hour days without even noticing. I know History doesn't remember clean kitchens but I've convinced myself it's a necessary part of my process

**BBB: Your visual work is both public oriented and gallery oriented, is there a different method to your approach when working in either facet?**

ML: I suppose with the gallery works they are generally part of a series, united by a theme and with the bonus of being able to spend lots of time on them. Where as the outdoor works are mostly standalone pieces, are more of an instinctive reaction to the space itself and executed relatively quickly. I struggled for a while to connect the parts together, they looked as if a different artist had produced them but lately I feel stylistically the two have jelled. I'm comfortable working on both scales now, that might sound daft but for me it's not just a case of scaling up or

down, they are different beasts and each needs the other to survive.

**BBB: How would you say your musical work relates to your visual work?**

ML: My studio is split down the middle, painting paraphernalia on one side, musical equipment on the other. Very often paintings and songs will share titles and themes because I will be more or less creating them in unison. I see them as the equivalents of each other.



**GROWING UP,  
ALL I EVER DID  
WAS DRAW  
AND WOULD  
RECORD MYSELF  
BANGING POTS  
AND PANS AND  
ACTING OUT  
STORIES I HAD  
WRITTEN.**





**BBB: When creating works, either audio or visual, is there a certain mood you feel you need to be in or the need to focus on one or the other or do you tend to bounce back and forth?**

ML: The same mildly melancholic mood for both! Melancholy is too strong word... introspective? I'll bet there is a perfect word for it in German! Again because the studio is split down the middle it makes it easy to jump between things if i get stuck or need a break from the other. The only guarantee is that if there is a deadline looming and I am meant to be working on a painting you will definitely find me making music

instead (and feeling guilty about it) and vice versa.

**BBB: As we all know, both of these industries are very difficult to achieve nominal success, what were your largest inspirations for pursuing a career in these occupations?**

ML: Being rubbish at everything else I guess! Growing up all I ever did was draw and would record myself banging pots and pans and acting out stories I had written. My parents and Grandparents were very supportive and as kids we were actively encouraged to create (My younger brother is now a successful Science Fiction and

Fantasy writer) we owe so much to our family.

It never really entered either of our heads that we wouldn't do what we do, we are both incapable of doing anything else really.

The only real surprise is that it is paying the bills.

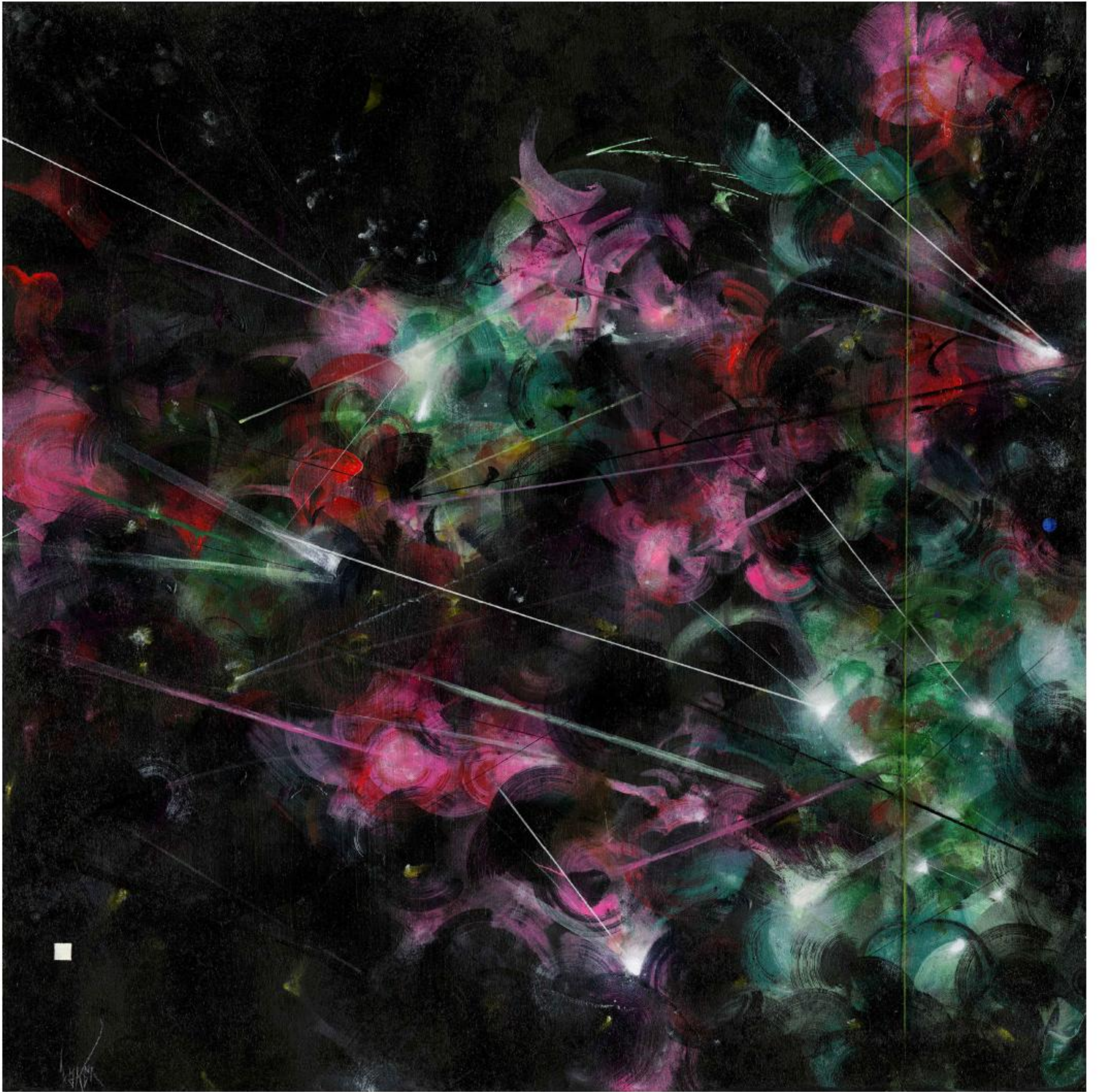
**BBB: If you're creating work in a studio, what would be the playlist pumping in the background?**

ML: I listen to a lot of ambient or glitchy electronic music: Eno, William Basinski, Alva Noto. I currently have Ocean Fire by Willits and Sakamoto on repeat. Not exactly pumping but definitely constant.

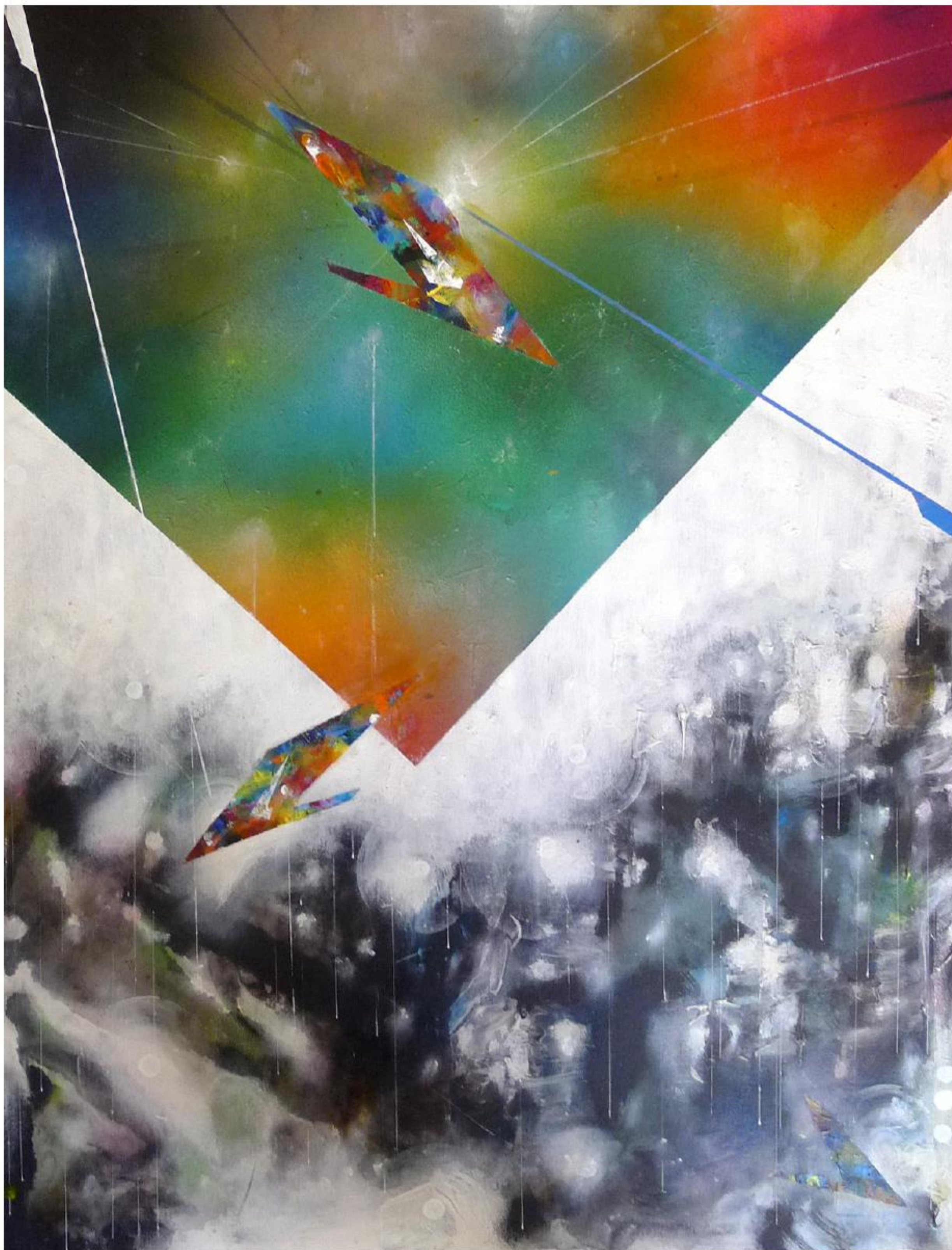














**BBB; What three things, non-art related, Mark Lyken could not live without?**

MK: Laptop, mobile phone and Hair Dryer. Technically I could (and occasionally do) live without the first two things but not the hair dryer, I'm only willing to sink so low.

**BBB: What's next for you? Any projects, exhibitions or collaborations we should be**

**on the look out for?**

ML: I'm a few weeks into a 3 month artist residency in the Highlands of Scotland with IOTA. I'm working alongside Aberdeen Universities Marine Biology team who are based in a town called Cromarty on the Moray Firth.

I'm working on an installation called "The Terrestrial Sea" - looking at how environment effects behaviour in humans and

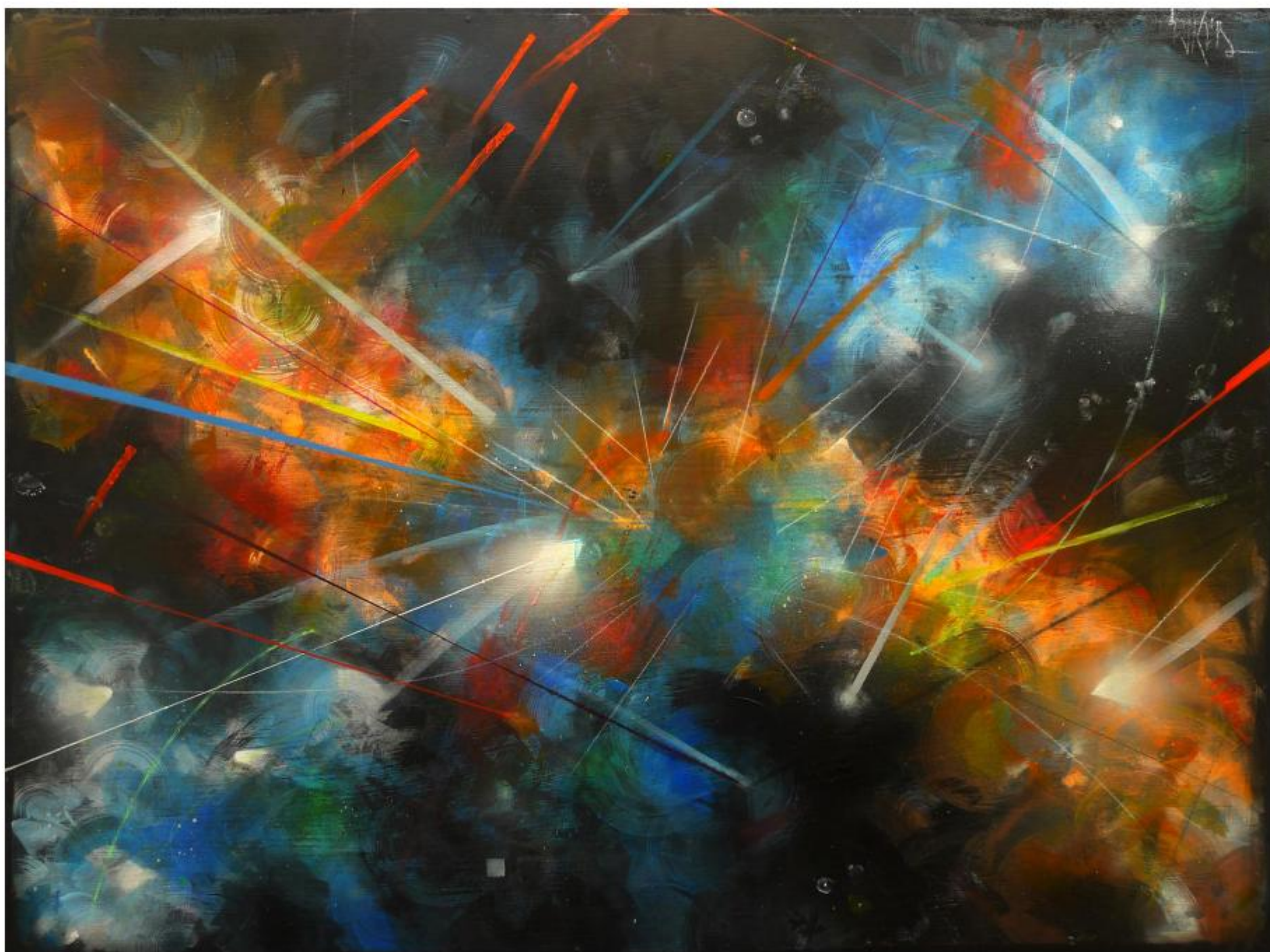
marine mammals. Crazy stuff, brand new territory for me, my studio is in an old lighthouse! After that I have work in a group show called "Futurism 2.0" curated by my record label Gamma Proforma, which has an incredible line up of artists, I fell privileged to be in that line up. Beyond that Italy for Part Two of Forms and Spaces collaboration with Moneyless and then who knows?



**WWW.MARKLYKEN.COM**













# ODERUS URUNGUS X DAVE BROCKIE OF GWAR

WE COULD GO ON AND ON AND ON ABOUT GWAR. WHEN WE WERE FIRST INTRODUCED TO THEM MANY YEARS AGO IT WAS LIKE A FIRE STARTED TO BURN INSIDE AND SOMETHING THAT NEEDED TO BE DONE IN OUR LIVES WAS TO GO GET SOAKED IN BLOOD DURING A SHOW. HOWEVER, YEARS WENT BY AND WE COULDN'T SEEM TO GET TO SHOW. NEGATIVE INCIDENTS ALWAYS KEPT HAPPENING TO PREVENT US FROM GOING. FROM BREAK-UPS TO A FRIEND TRAGICALLY PASSING ON AND EVERYTHING IN BETWEEN. THESE INCIDENTS ALWAYS SEEM TO FALL ON THE DAY OR DURING THE TIME AROUND WHEN THEY WERE IN OUR CITY. WE THOUGHT IT SOME SORT OF "CURSE OF GWAR". FINALLY, AFTER NUMEROUS YEARS, THE CURSE WAS LIFTED JUST PRIOR TO LAST HALLOWEEN AND IT WAS EASILY EVERYTHING WE COULD HAVE HOPED OF AND MORE. WHEN THIS MAGAZINE FIRST STARTED WE KNEW FOR THE MUSIC PORTION THIS WAS ONE OF THE BANDS ON THE LIST WE NEEDED TO GET AN INTERVIEW WITH AND HERE WE HAVE IT. ODERUS URUNGUS WAS EASILY THE GNARLIEST ALIEN WE HAVE EVER MET THE INTERVIEW WAS UNBELIEVABLY FUN AND THE TIME PASSED BEFORE WE KNEW IT WE HAD TO FUCK-OFF AND LET HIM PREPARE FOR THE DAMN SHOW. NOT ONLY DID WE GET A LOT OF AMAZING INFORMATION, WE ALSO GOT TO MEET ONE OF THE CATS WE'VE IDOLIZED FOR SO MANY YEARS.





**BBB: Alright well, we're from bizarre beyondbelief magazine, an arts and culture magazine dedicated to extraneous sub cultures...**

Oderus Urungus: Why would you want to have us in that?!

**BBB: Because it would be... the greatest?**

Oderus: We're not art or culture, we're against both, vehemently!

**BBB: You hate both?**

Oderus : Yes, Arts and culture, they're both shit!

**BBB: Over 20 years ago Slave Pit began in Richmond Virginia, correct?**

Oderus: Well, some say that. Yes, the slaves have their filthy hovels there.

**BBB: Well, They've been spouting this off all throughout the internet.**

Oderus: They lie they say all kinds of things. Desperately trying to get the female audience members to have sex with them. Well, I don't know, they're allowed to have sex with the corpses, but I don't know

why they feel it's necessary to have sex with a living creature. They're much more compliant when they're dead.

**BBB - So what do you do about them spouting off all these evil lies?**

Oderus: Hit them, smash them, hurt them, stick them in the eyes, hurt them, smashing like I mentioned the smashing and the hurting. But also give them jobs, which is the weirdest thing. They are slaves but they are payed, payed in worthless objects like half burned candles and ah, you know, rocks bits of wire, things like that.

**BBB: Do they enjoy that though?**

Oderus: They like it, yes. They're like "Oh thank you master".

**BBB: Well I guess then that's the best part about being a slave, little to no pay or just absolutely getting treated like garbage.**

Oderus: And every Christmas time they get a bucket of shit.

**BBB: Ahhh, well then that's the icing on the cake.**

Oderus: \*crying noise\* Ahhh well thank you master.

**BBB: Well, on top of that, who was first to come up with the costumes? Is there any absolute story behind that, or is what I read just nothing but lies, that they are props being made in a factory?**

Oderus: Yes, well if you say the word costumes one more time, I'm going to rip your larynx out. But if you really want to know the behind the scenes story of GWAR then I'm going to have to leave the room and be replaced by my human slave Dave Brockie.

Dave Brockie: Hey, here I am. What was the question again?

**BBB: How did it all form, how did everything come to fruition in the beginning years?**

DB: Ah, well you know, really we just went through different stages of manufacturing process. The first Scumdogs costumes were very very crude, they were basically made out of foam cushion couches that were covered in wood glue. And we would make the shapes by using an old electric carving knives that you'd find at thrift stores and we'd use those until



the fuckin' motors would burn out as they invariably would. So we were always on the prowl for electric carving knives, like we were always looking in thrift stores like "hey, I'm going thrifting today," "Oh if you see electric carving knives...". Like all of our friends knew that, like they were always bring carving knives to us. We had this other way of cutting foam that was really dangerous, which was basically an "L" shaped piece of wood and there was a wire that ran from the end of the L to a piece of plywood that it was all built on the wire would have a heating element and the wire would get red hot and then you take hard foam and push it against the wire to cut the foam and that releases Cyanide Gas and we'd just sit there with no respirators just going "doo doo doo dooooo" and we'd wonder why after like 3 hours we're like "Arghhhh".

**BBB: Well then where did the original design come from?**

DB: The original look of the costumes came from a guy named Hunter Jackson, he's probably known to GWAR fans best, or at all, as Techno Destructo and believe it or not, even though he hasn't worked with GWAR for many years he's





still doing the Techno Destructo character in a wrestling league out in California. More power to you Hunter. Now that can't be an easy gig, now being in GWAR isn't an easy gig either you know? He was the first person to kind of ah, he kind of starting building these costumes, he had a character that had a bear trap jaws as a face and there we have Balsac 28 years later you know, and about a million times cooler looking than the original but still the same basic idea and Hunter was sort of the genius that saw that and I was in a band called Death Piggy, and he used to have this studio and I used to have this practice space in this old abandoned, derelict milk bottle factory. It was a milk bottling facility where they would fill milk bottles up with milk. and they would drive them out to the city in horse-drawn carriages it was like from the 1800s right and a bunch of punks and artists were basically squatting the place and were paying very minimal rent to live in there and work in there and I was practicing with my band Death Piggy and Hunter was working on a movie he wanted to make called "Scumdogs of the Universe" and I was like "Hunter, you should let me borrow these costumes for Death Piggy one night" and we

wore them before the show and we went out there and played like 2 songs that were just horrible and we said our name was "Gwarrrrrrghhhhhhhhh". But as bad as it was, people thought it was great. It got to the point where we would do "Gwarrrrrrghhhgh" and then we would come back for the rest of the Death Piggy show and no one would be there and we would be like "Fuck, it's like we have to wear this shit all the time". But that actually worked out quite well because the next thing we decided to stop calling ourselves "Gwarrrrrrghhhghghgh" because you really couldn't put that on a flyer or a t shirt very well, well trimmed it down to gwar, we came up with a ridiculous backing story and we proceeded to hit the road and attempt our subjugation of the universe. Scumdogs of the Universe The Movie never got made but Scumdogs of the Universe The Album did and that's pretty much the early story.

**BBB: So in that regard, did the theatrics come first? Now that you had those costumes did you then write songs?**

DB: Exactly, the theatrics completely came first. When

I saw the costumes I had and idea for a band and I wrote the two most retarded songs I possibly could. So definitely the look came before the music, that's for sure.

**BBB: And how was that received at that time?**

DB: They loved it. Death Piggy was a respected, very silly but fun hardcore band you know where we would usually do like 100 or 200 people. But then we attached this ridiculous "Gwarrrrrrhghghg" show and then 300 and 400 people started showing up, 500 people were showing up, but as I said as soon as we came on stage to be death piggy, 2/3rds of the audience had left. So that was an unbelievably potent visual symbol of what was to come.

**BBB: So then why the transformation of Hardcore to Metal? Why not stick with the original intention of the music?**

DB: I wanted GWAR to be a metal band from the very beginning, I mean we kind of fucked around with all kinds of different styles but the only people I could really get to be in the band were punk rockers. Like, I was more of a punk. I was a hardcore punk, I was a



skinhead or whatever. Like I grew up in DC, I graduated high school in 1981 and i was lucky enough to be there at the whole birth of hardcore and was a major part of it you know? I certainly wasn't a poser and I loved metal, even though metal was going through that horrible Glam-Rock phase which was just awful, but i still loved metal but I really got into hardcore and punk-rock for a while that really and that really made me hate everything for a while and then slowly bands like Metallica and Slayer and Exodus started getting me back into metal and so by the time we started writing our 2nd record, which was Scumdogs of the Universe, I was definitely back. I mean Raining Blood had just come out so I was definitely back into metal, but I always stayed at my heart a punk rocker. But to me they're different sides to the same coin. They really are, there's so much alike about the two forms of music. They've always supported each other really well but it was difficult to get really good metal players to play in GWAR because, I don't know, it's harder to play metal than punk rock. I mean, you can be punk rock as shit and be in a band that only knows 3 chords. But if you want to play competent metal, speed

metal, thrash metal, you gotta be a little bit tighter quality of a musician and most of those guys did not want to put on 30 pounds bloody great latex. It wasn't until GWAR started to get some success that people saw that this has a chance of going somewhere and maybe I can get payed for slingin' my axe. You'll notice that after "HELL-O" that none of the musicians are the same after it except for me. I sacked everybody 'cause I knew that GWAR was gonna get big and I had a lot more power after HELL-O because it was an underground hit and we were getting out there on the road and people were diggin' it and so I had a lot more clout when I got the band together after HELL-O. Hell-o was basically made with guys who were basically in GWAR because it was a funny joke, Scumdogs marked the first point where we said "Hey, we can really make a go of this". So I got better quality musicians for that record.

**BBB: We know that you've had many roster changes over the years, would you say that the group you have now is pretty much a solidified group?**

DB: It was until Cory died.

I mean, that's really really changed everything for us and we're not sure what kind of band we are any more. Right now, we're a 4 piece and we're still killing it. I swear to God we're fucking killing it. I see people all the time that are saying all the time, "Oh, I just saw GWAR for the 8th time and it's the best time I've ever seen them". And I'm like "Wowww, how can they even say that without Cory playing with us", but as the shock lessens and the pain of that, which will always be great, but as the sheer awfulness of it gets easier to deal with and you know only time can heal that kind of a wound and it never will fully. You know, we understand right now that for GWAR the question is "What's gonna happened to us next" but the good news is we've been honour all this year so far to try out a bunch of different people and I don't know if this like went away from the idea of the question. But yeah, I would say, while Cory was here we were definitely very sure of what we were. Honestly, like, Scumdogs of the Universe was a punk/metal masterpiece. America Must Be Destroyed also was I would say, but was starting to show a little bit of diversity that maybe I kinda















didn't want. I had like a rebellion in the band by that album, everybody had a different idea about what GWAR was about. there was actually a very strong anti-metal sentiment in the band, they didn't want to be a metal band they wanted to be an industrial punk band with with a weird sense of humour that played parody music and GWAR's always been an artistic democracy that I couldn't just say "No, we're metal band" but would have loved to. But finally my wishes were granted after We Kill Everything, which is like the silliest GWAR album ever but you know like I love it but you know I was getting sick of the silliness and the next record violence has arrived kills the silliness but still keeps the humour and GWAR stayed in that mode for every album since. We're wickedly heavy. You know we really listened to our critics after we kill everything and our fans were bitching and we're like, we need some new life in this thing. We gotta kick this thing in the ass and one thing we haven't tried since Scumdogs was going at it was like a real metal act so let's do that. So when we got Cory he sort of led us down that road. It was his ability as a guitar player and a song writer and his connection to the new metal

scene that schooled us and turned GWAR into that band that kind of re-won over a lot of fans. I mean, most fans are gonna stick with GWAR through anything but i think people were pleasantly surprised and happy to see GWAR sort of re-born hard and it led to way more success. All of a sudden the metal community welcomed us back like they had never supported us before. Metal people can be at time not the most humorous. Especially in Europe they can be very serious about their metal and that's why GWAR's never really hit it big in europe. They're very confused by our very American sense of humour.

**BBB: Well that sort of segue way's into my next question ... how do feel that not only the fans but peer metal bands have received you, especially in this rebirth of hard metal sound?**

DB: It just depends on what band you talk to. Some guys, like the guys in Slayer, Like Kerry King for some reason has no respect for GWAR whatsoever. At this point i've pretty much met everybody and pretty much everybody just gives me massive props and gives GWAR massive props. You know, hell,

**I WAS LISTENING TO EMINEM AND I WAS LIKE, "THAT GUY FUCKING KNOWS HOW TO TALK". SHIT MAN, I WANNA BE AS GOOD AS THE BEST RAPPERS OUT THERE AS FAR AS GETTING WORDS OUT AND TO GET PEOPLE UNDERSTANDING WHAT I'M SAYING...**

I was just in New York a few days ago at Alex Skolnick's metal high school and I fucking sang "The Preacher" with him for a bunch of kids as Oderus, which was fucking hilarious. So to be hanging out with people that I've idolized my whole life and then become friends with them is really mind blowing that stays with me. That's like "we really did something." And it's not just musicians, you know everybody's heard of GWAR and it's like I don't know if there's an act out there that's got more street-cred. No one else has been as true









and worked as hard for so fucking long and never sold out, never. Never, ever, ever. It's like unthinkable that GWAR would. It's like, how could we ever try to sell out? Like get facial surgery and chopped off your dick and that actually almost sounds like a good idea for a fucking GWAR show. Oderus tries to remake himself as an Adonis and completely fucks up and makes it look even more horrible. That'd be awesome.

**BBB: Yeah, well that's exactly what I was about to say. Also, my father's a professor at a university in South Carolina and he said that there's a professor in the office next to him banging GWAR and then we also know squeegee kids that are listening to GWAR...**

DB: Squeegee kids?

**BBB: Yeah.**

DB: Why do you call them squeegee kids?

**BBB - Because they use the squeegees to clean the windows.**

DB: That's kick- ass! That's better than crusty punk. Well, it's the same thing but it's better. It's a nicer way of saying it.



**BBB: At least they're doing something...**

DB: At least they're doing something. YEAHHH. I'll take a squeegee over a crusty any day.

**BBB: So did you ever think that it would hit that range of demographics?**

DB: Well, I didn't really think about it but I'm certainly glad that it did, I mean I didn't write the lyrics for stupid people. I wrote the lyrics for people that were either fairly intelligent or wanted to be.

**BBB: Yeah, totally.**

DB: There's so many levels that you can appreciate GWAR. There's something for everyone, but the one thing that is required is a sense of humour. You're not going to get far with GWAR unless you have a great sense of humour and that's the primary focus of GWAR. Laughter was like, the best. It's like one of the most consistent joys of life. It really is, it's probably up there with shitting and blowing loads.

\*Laughter\*

**BBB: So as a visual artist yourself, do you have a different approach to making visual art as you do music?**

DB: Well, sure. When I make music I stand in front of a microphone and scream and when I draw paintings, I sit in front of the drawing board. But it's all the same thing. I'm trying to open up my inside. It all comes from somewhere right? That's the crazy part about it. I'm trying to open a portal to this place and this well spring and depending on what I'm doing, you get a different impression of it. What's interesting about music is that it's the most direct contact to that place. It's coming out of you and your'e doing it spontaneously. Especially if you're improvising and just going off on stage like sometimes I will. Like I try to stick to the lyrics and I've got really into announcing as well. I was listening to Eminem and I was like, that guy fucking knows how to talk. Shit man, I wanna be as good as the best rappers out there as far as getting and to get people understanding what I'm saying, I've got to speak clearly. So a lot of times improvisation isn't always the best, you know. Like I don't know how many rappers can freestyle for too long without getting confused. So because in music, you're performing, it's coming out of you, it's the most direct it's the most direct fucking conduit to whatever part of your spirit is opened up when you make art. Now when you're writing,

you can go back and trim it and you can add parts in and take parts out, put it away for a year, pick it back up again and really do all kinds of crazy stuff with it. So you have an editing power. You know, you can't edit a GWAR show, unless you're doing it on video tape later. Different levels of refinement, I guess. So the rawest most vital of the art-forms that I like to practice is definitely making music.

**BBB: Since your group has been around all throughout the transformation of technology. How do you feel with the internet as a role? Has it helped or hindered GWAR?**

DB: It helped us greatly. I don't think it's any great coincidence that with our kind of media rebirth with the internet coming on so strong. We were right on top of it. Like I remember when we bought our first couple computers for the slave pit like 15 years ago and the first time we had a website. And yeah, sure, streaming music has definitely taken album sales and at least cut them in half, maybe even less than that. But you never had an ability to pump yourself for free before. So it's a double edge sort so mostly it's really fucking great. So what it's like for a band today is completely different than what it was like when we started. We were armed with things like fax



machines and fucking answering machines with cassette tapes inside them. We have 8-Tracks for christ's sake. Actually i don't think we've ever made an 8-track which is a bummer too, I'd die for a GWAR 8-track.

**BBB: So do you feel as if you have a leg up on some of the other bands that don't tour as much, considering you've been a touring band since the beginning of your career?**

DB: Well ask any band that's where you make your money, especially in today's reality that you're not selling so many albums. That's where you make your cash. That's why I enjoy it the most. I was just thinking to myself, what other job drives you and you wake up and you're at where you work? And then drives your home. It basically is your home. When I'm on the road and I'm on the bus, I'm actually in my comfort zone.

**BBB: Well, it's like a second home for you...**

DB: Oh yeah, it has to be and you have to be and you have to be prepared for a that lifestyle. There's a tremendous amount of down time. But I choose to not treat it as down time. I always try to be busy whether I'm devouring local history or just keeping up with my reading or my art or my writing. I actually try to draw and do visual stuff

when I'm on the road but it's difficult. It's hard to spread out. I really prefer to be in my studio at home to work on my visual stuff. So the road is all about reading and writing. Currently, I'm researching for a trip I'm getting ready for next year to Russia. I haven't been able to get GWAR the band to Russia yet but I'm gonna go over there with some friends of mine, one from Amsterdam and we're gonna go over there and go on a military history tour and go to Stalingrad, so I'm pretty fucking stoked about that, so I've been studying all about Russian culture lately. Wow, they've got a fucked up history.

**BBB: So would you say there's a difference between the metal communities within Canada and the United States?**

DB: Oh yeah they're so different. The Canadian metal scene, they just really support and the Canadian music scene in general they're just a lot more supportive. It would amaze us at the beginning of our careers that we would come up to Canada that we would have shows that were like twice or three times as big than what we had in the States. I mean we blew up in Canada first really. And you know to this day, when we do those stretch of shows from Edmonton to Vancouver it never ceases to amaze me how many people come to

those fucking shows. French-Canada, like Montreal and east has still not been completely devastated by GWAR but we really fucked them up yesterday at the detox fest. I mean people are always like "so many stand up comedians come from Canada". I think the reason why is because Canadians support the arts a lot more. So these comedians get a lot more support and exposure and they go to America and that confidence comes out in their act and they're successful. Canadians are funny-fuckers man. I'm from Canada and a lot of people don't know that.

**BBB: Yeah, from Ottawa, right?**

DB: Ottawa General. Well I guess a lot of people do know that.

**BBB: So does a lot of your family still live in Ottawa?**

DB: No, I'm adopted actually. My biological parents actually are Irish. I've never had any contact with them, so no, I don't actually have any family here. No blood connection to the land but I've kept my Canadian passport I'll tell ya what. If Mit Romney gets elected, I might just have to move back.

**BBB: Keep a Canadian patch on your bag?**







DB: I'll tell ya if I ever had to leave the states, I'd probably come to Canada. I'm sure I would really really dig it. Come up with some insane project and hunt down Devon Townsend and demand we work together on something. It'd be pretty fucked up.

**BBB: Then would you say within those communities, would you say they differ from out west (Canada) to Toronto?**

DB: Well, from Toronto to Vancouver as far as GWAR's concerned they're really strong and you can't tell much difference between the GWAR crowd. But when you leave the venues that's when you can tell the difference, like Edmonton's a lot different from Toronto obviously. But in general the Canadian scene, people support music up here a lot harder and I don't know if it's because it's colder longer up here. I don't know what it is. I've always said Canada is like mixing the best parts of Europe and America. They got the American can-do spirit but they have benefitted from European wisdom and for some reason it's really worked for this country and you know, I'd be proud to betray my adopted United States and come back here any moment. US hasn't done a





hell of a lot to make me happy, except for introducing me to the guys in GWAR and giving me a reason to be pissed off enough to make something like GWAR happen for 28 years.

**BBB: Yeah, so considering your last album was done during your big long tour, how did you find time to squeeze in this on top of it?**

DB: We just work hard and take advantage of it. That was a tough one, I mean if Cory hadn't already had a lot of that music written for his solo project, we probably wouldn't have finished the record when we did. But, we had this crazy idea in our big stupid head. That's this two year long 25th anniversary and we had to get two albums out during that time to show people we weren't fucking around and we did, somehow. And we never thought we would've had to deal with this whole thing to do with Cory so it's taking a while to put the next record together but we're already deep into and the songs sound great so I have no doubt in my mind it's gonna be another awesome GWAR album.

**BBB: Well on that note, is there anything more you can give us about that? Is it gonna**

**go back to the punk roots, is it gonna stay metal?**

DB: Well people say "A little bit more punk roots". But I mean the last few GWAR albums have been metal but there's punk roots in all of them. Like Lords and Masters and Metal Metal Land, like they sound more like punk rock songs than anything so I think the next record is going to stay in the metal vein and stay in the heavy vein and stay in the hilarious vein, but it's also gonna stay in the conceptual vein. I mean everything that we've done for the last 3 or 4 albums have had a story behind them and I really like that and this one is gonna be no exception, except this story is gonna be really crazy, we don't have a name for it yet but it kind of involved GWAR's vision of the future. It's gonna be told from a point of view of about 200 years in the future. After the top layer of the earth has been burnt off by a plasma burst. It's not really clear as to what happened but at some point in the next 200 years there's an apocalypse that occurs and the human race is almost destroyed and there's two types of people after this. There's the humans that have the money to go underground and live in their

air conditioned bunkers and then there's the humans on the surface that have to fucking fight to survive and those guys in the bunkers stay down there for a couple hundred years inbreeding and eating stem cells and taking drugs and growing new brains and the humans upstairs become more normal and stronger and rest the world back in their control and the humans downstairs have to start coming up to the surface to get resources and they encounter these new humans and chaos ensue. It's a real horrific future view through the eyes of Oderus he peered into his magic all eye and sees what happens to his children. Because you know, Oderus created the human race with the other members of GWAR by fucking animals and he does feel a certain amount of responsibility or interest in what happens to his children. Even though he proclaims to hate them and destroys them by the million he sees something in himself in them and so he's still got some amount of love even though he's such a fucking asshole and self obsessed. So there's some choice snippets of some concept ideas and so it's gonna stay heavy. The music we've written for it so far is very fucking heavy. We



had some old buddies of ours come in and play and we can't really say much yet, but we had Todd come in he used to play beefcake who's primarily a guitar player and came in and jammed with us and we had Zach from Rise Against, who used to play Flattus, came in and worked with us for about a week. So we've been working around in the GWAR family and seeing what comes up and we're close to making some decisions as to who our new guitar player's gonna be but we already know that the new Scumdog is gonna be a tribes member to the Maximus clan. Basically one of Flattus' fucked up cousins. And he'll have the same kind of Flattus look, but we'll have his very own look and won't look exactly like flattus but he'll obviously be from the same tribe. The dinosaur skulls for shoulder pads, but it'll be different because it's a Mastadon not triceratops and he's really fucked up looking and we have a name but we can't release it yet. It's like Flattus meets John Belushi I guess is the best way I can put it. Flattus was always the quiet and shy more reserved Gwar member, this new maximus is gonna be completely over the top and we're just trying to find a guy who's guitar style will represent

that. It's gonna be awesome, it'll be reminiscent of the great Flattus and will pay homage to him more than be a rip off of him. We'll always remember flattus but now we're gonna know my god, there's all these other Maximis' out there. Cory's wife Jamie just had their baby and so there's already another Maximus, in fact people are already calling her Minimus.

**BBB: You want to bring Oderus back into the room for a second?**

Oderus: Sure! Suddenly Oderus came back into the room and beat the shit out of Dave and sat down.

**BBB: So, we gotta a couple more questions for ya...**

Oderus: Well, I might answer them, but I might just sit and stare into space for a while. I haven't had my crack today.

**BBB: Now that you guys have managed to claim hell as your own, do you plan on resurrecting and historical tyrants to aid in your quest to rid the planet of human filth?**

Oderus: Funny you should say that because quite the opposite is true. Historic tyrants

are being resurrected to fight GWAR. God is pretty much the last mother fucker we have yet to kill. I mean we've killed everybody including Jesus we haven't killed god. Have you ever seen a show where we have killed God? That's what the fall tour is all about so he's gonna be resurrecting a bunch of famous assholes from history to try and bring down GWAR and he's going to fucking fail! But for tonight I think we're just butt-fucking Snooki. No, we're making Snooki have a fucking abortion because we can't stand the fact that she's going to have more kids. It's just what we call the "bloody mess fucking show" and that asshole Sawborg Destructo shows up and I get to beat the shit out of him. My head gets ripped off and as usual my foes try to rip my brain out of my head but they don't know that I had my brain and my balls switched so it's sort of a camouflage that has led my dick thinking for myself quite a bit. That thing gets me into trouble all the time.

**BBB: You've also recently discovered the existence of a second World Maggot. How many humans will you have to sacrifice before you can return to space for the epic battle against your master?**



Oderus: This second maggot, we call the homeless maggot because he's just pathetic. He's falling apart and there's rumours that he's been just hanging around the slave pit for all these years and never left earth at all and was just hanging out in the old slave pit prop room. Anyway, this maggot is on its last, I'd say last legs except he doesn't have legs, he's on his last, whatever part of a maggot that it uses to get around. So, we're going to get him through a few more shows. London (Ontario) is one of the last places we're going to be feeding hot chicks to it. unfortunately, we've fed to many fat chicks to it and just beat the shit out of this thing there's no way it can handle inter-stellar travel anymore so we go ahead and cut its head off and kill it at the end of the show.



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